



## Early Journal Content on JSTOR, Free to Anyone in the World

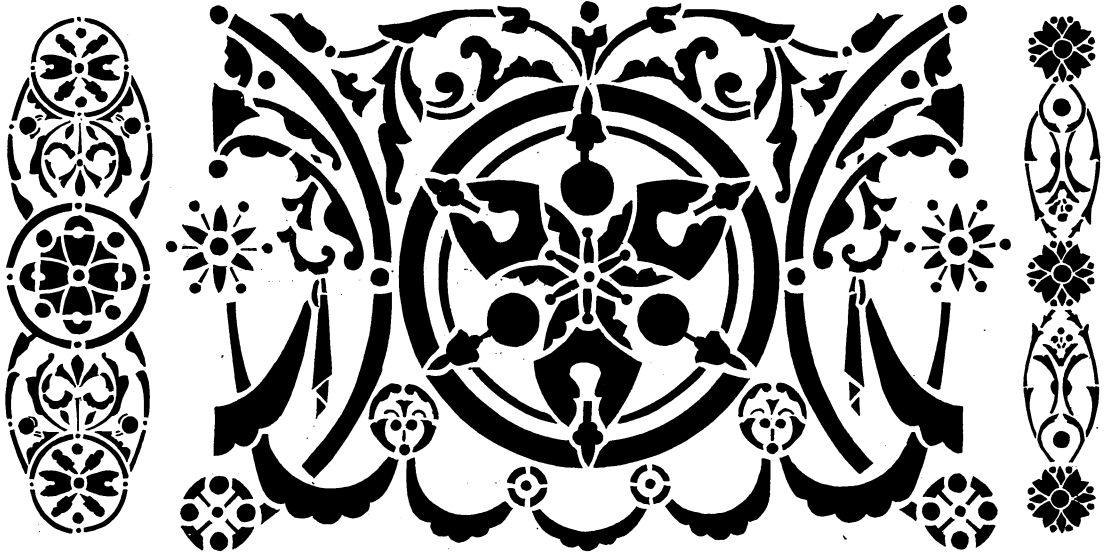
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



HOW TO CUT STENCILS.

THE design drawn, we may consider the method of producing a stencil from it. Stencils may be cut in vellum, paper, parchment, lead foil, and thin brass; the two latter are unsuitable to the requirements of the decorator, the lead foil being used principally by glass writers and embossers. Having prepared the paper, the process of cutting out will be found to demand the greatest care, and, above all, well ground and sharpened tools. Have an oilstone within reach, therefore, and use it frequently. It is quite useless going to work with a blunt knife. There is much diversity of opinion as to the most suitable blade for stencil cutting. The ordinary penknife blade is scarcely graduated enough for the purpose, for sweeping round the curve in the pattern shape. The best blade is one that slopes sharply to the point; the angle cut bevel-shaped at point is equally useful for straight lines.

In cutting, the knife should be held firmly between the forefinger and thumb, the thicker part of the blade resting lightly against the tip of the second finger. The stencil paper should be held in its position by the left hand. In cutting a curve draw the paper gently but steadily away from the body, and consequently against the cutting blade in the direction required by the degree of curvature shown in the design. A square of polished plate glass is the best

material for cutting on. Perforations of a circular form are made by the use of a leather punch, procurable at any tool warehouse. These punches are made in various sizes, and are so constructed that the pieces cut out of the stencil paper by the cutting edge pass into the body of the punch, whence they are easily removed at the opening in the upper portion of the implement. It is not necessary to strike the punch, a firm pressure of the hand is generally sufficient for the purpose required, slightly turning the wrist at the same moment.

Glass has been objected to by some stencil cutters on the supposition that it has the effect of destroying the keen edge requisite in making a satisfactory stencil. Some prefer a sheet of tin as a substitute, while hard wood or stone has even been suggested; none of these equal the polished plate glass, provided the suggestion as to the oilstone be taken into account. A sheet of tin might, and probably does, answer for the time, but the repeated indentations of the surface, and the deep cuts or scratches it receives beneath the pressure to which it must of necessity be subjected, militates against its use. The edge of the knife may not be so much injured, but the point may at any moment slip into one of the scratches, and that simple deviation from the direction in which it was intended it should have gone, might very possibly ruin a nearly completed stencil plate. It is, again, a frequent mistake to make a stencil on too stout a paper. The strength of paper does not depend upon its stoutness; a closely woven thin paper often possesses greater tenacity than much more bulky specimens.



A PAGE OF STENCIL DESIGNS.